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93404Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Scholarship 2022 Classical Studies

Time allowed: Three hours
Total score: 24

QUESTION BOOKLET

Answer **THREE** questions from this booklet: **TWO** questions from Section A, and **ONE** question from Section B.

Write your answers in Answer Booklet 93404A.

Pull out Resource Booklet 93404R from the centre of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

INSTRUCTIONS

You must complete BOTH Section A and Section B.

Section A (pages 3–6) has eight contexts. Choose TWO contexts, and answer ONE question from each. Answer in **essay** format.

Section B (page 7) has two questions. Answer ONE question, with reference to the resource material provided in the resource booklet. Answer in **paragraph or essay** format.

SECTION A

Choose TWO contexts, and answer ONE question from each. Answer in **essay** format.

CONTEXT A: ALEXANDER THE GREAT

EITHER: QUESTION ONE

“The ambition for world domination is always, perhaps, grounded in pure narcissism*, and no one who seeks it ... does so from altruistic** motives.” – Brooke Allen

**excessive interest in, or admiration of, oneself*

***showing a selfless concern for the well-being of others*

How accurate is Allen’s assessment of Alexander’s motives for pursuing an empire?

OR: QUESTION TWO

“A successful Macedonian king would be physically fit at birth, would not be impaired in his youth, and, through training, would perfect that fitness to the point where he was akin to the Homeric heroes in being like a god by comparison with most men.” – Carol Thomas

To what extent did an expectation of excellence determine Alexander’s actions?

CONTEXT B: AUGUSTUS

EITHER: QUESTION THREE

“Teeming with sin, the times have sullied
first marriage, our children, our homes:
sprung from that source disaster has overwhelmed
our fatherland and our people.”

– Horace, *Odes* 3.6.17–20

Discuss the reasons why, after the defeat of Antony and Cleopatra, Augustus initiated a series of reforms to transform Rome into a virtuous society.

OR: QUESTION FOUR

“The dictatorship was offered to me by both senate and people in my absence and when I was at Rome ... but I refused it.” – Augustus, *Res Gestae* 5

To what extent was Augustus successful in avoiding the appearance of monarchy in the years after the Battle of Actium?

CONTEXT C: SOCRATES

EITHER: QUESTION FIVE

“Socrates’ method of practising philosophy was known as elenchos: a cooperative dialogue between questioner and respondent to reach an agreed conclusion on the subject under discussion.”

– M. R. Wright

How true is it to say that Socrates came to agreed conclusions with his interlocutors?

OR: QUESTION SIX

“Socrates: Do we say that one must never willingly do wrong, or does it depend upon the circumstances? Is it true, as we have often agreed before, that there is no sense in which wrongdoing is good or honourable? ... Whatever the popular view is, and whether the alternative is pleasanter than the present one or even harder to bear, the fact remains that to do wrong is in every sense bad and dishonourable for the person who does it. Is that our view, or not?”

Crito: Yes, it is.

Socrates: Then in no circumstances must one do wrong.

Crito: No.

Socrates: In that case one must not even do wrong when one is wronged, which most people regard as the natural course.”

– Plato, *Crito* 49a–b

What is the basis for Socrates’ theory that no one does wrong willingly, and what are its flaws?

CONTEXT D: HOMER’S *ILIAD*

EITHER: QUESTION SEVEN

“Now Phoibos Apollo spoke aloud to Peleion [Achilles]: ‘Why, son of Peleus, do you keep after me in the speed of your feet, being mortal while I am an immortal god? Even yet you have not seen that I am a god, but strain after me in your fury. Now hard fighting with the Trojans whom you stampeded means nothing to you. They are crowded in the city, but you bent away here. You will never kill me. I am not one who is fated.’”

– Homer, *Iliad* 22.7–13

How does the depiction of the gods in the *Iliad* affect our understanding of mortal heroes?

OR: QUESTION EIGHT

“Man, supposing you and I, escaping this battle, would be able to live on forever, ageless, immortal, so neither would I myself go on fighting in the foremost nor would I urge you into the fighting where men win glory. But now, seeing that the spirits of death stand close about us in their thousands, no man can turn aside nor escape them. Let us go on and win glory for ourselves, or yield it to others.”

– Homer, *Iliad* 12.322–28

Discuss the importance of death in the Homeric concept of heroism.

CONTEXT E: ARISTOPHANIC COMEDY

EITHER: QUESTION NINE

“Greek comedy was comedy of situation, not of character.”

– Peter Arnott

Discuss the extent to which the situations in Greek comedy were more important than the characters.

OR: QUESTION TEN

“A powerful Aristophanic strategy for doing this [catering to the audience] is to provide a character or characters within the performance who model the audience reaction he seeks. Many choruses do this in rather obvious ways: first opposing the great idea put forth by the comic hero, and then being won over by it.”

– Keith Sidwell

Discuss the role the chorus played in positioning audience response in Aristophanes’ plays.

CONTEXT F: VIRGIL’S AENEID

EITHER: QUESTION ELEVEN

[Drances, a Latin, speaks to Aeneas, who is offering a truce after a battle] “O Trojan, great in fame and greater still in arms, what words of mine could raise you to the skies? What shall I first praise? Your justice, or your labours in war?”

– Virgil, *Aeneid* 11.125–126

To what extent is Aeneas’ heroism a critique of the Homeric ideal?

OR: QUESTION TWELVE

“Dido is ashamed of actions that are expected to be shameful for both Roman women and Roman rulers, while Aeneas is not ashamed, although his trustworthiness is in doubt ... Since for Dido, Mezentius, and Turnus pudor* becomes a humanizing feature, they are treated with sympathy by the narrator before their deaths.”

– Fernando Gorab Leme

To what extent is pudor* used as a means of creating sympathy for characters who suffer at the hands of Aeneas?

**shame, disgrace or humiliation*

CONTEXT G: ATHENIAN VASE PAINTING

EITHER: QUESTION THIRTEEN

“One important reason for the eventual triumph of red-figure must surely be that the fluidity and variability of its line adapts it far better than black-figure to express the athletic ideal that dominates classical art.”

– Martin Robertson

To what extent were fifth-century Athenian vase painters successful in depicting realistic poses and anatomy?

OR: QUESTION FOURTEEN

“Greek myths are seldom light-hearted, cheerful stories; more often they are bleak, heartless and cruel.”

– Susan Woodford

Athenian vase painters had a wide range of myths on which to draw. To what extent did they choose to depict light-hearted stories, as opposed to dark, bleak ones?

CONTEXT H: ROMAN ART AND ARCHITECTURE

EITHER: QUESTION FIFTEEN

“... with concrete one was no longer tied to the very restricted repertory of architectural forms proper to the traditional building materials. Once a concrete had been developed which would stand as an almost monolithic unit, there was very little except the force of tradition to limit the shapes of either walls or vaults.”

– J. B. Ward-Perkins

In what ways did concrete liberate Roman architects from the restricted, traditional forms of the past?

OR: QUESTION SIXTEEN

“State reliefs ... incorporate abstract ideas about the responsibilities of power and the duties of citizens and soldiers.”

– Eve d’Ambra

To what extent was allegory* used in Roman art to convey ideas about duty and the responsibilities of the citizens and soldiers of the empire?

* *an image that can be interpreted to reveal a hidden meaning, typically a moral or political one*

SECTION B

Answer ONE question, with reference to the source material provided in the resource booklet. Answer in **paragraph or essay** format. Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world.

***EITHER:* QUESTION SEVENTEEN: GENDER AND SOCIETY**

Choose EITHER Resources A to D (**Ancient Greece**) OR Resources E to H (**Ancient Rome**), which provide evidence about gender and society in the classical world.

Discuss at least THREE of the resources and the insight they give into women's status.

***OR:* QUESTION EIGHTEEN: AUTHORITY AND FREEDOM**

Choose EITHER Resources I to L (**Ancient Greece**), OR Resources M to P (**Ancient Rome**), which provide evidence about authority and freedom in the classical world.

Discuss at least THREE of the resources and the insight they give into political freedom.

Acknowledgements

Material from the following sources has been adapted for use in this examination:

- Question One** Brooke Allen, 'Alexander the Great: Or the Terrible?' *The Hudson Review* (2005), p. 230.
- Question Two** Carol Thomas, *Alexander the Great in His World* (Oxford: Blackwell, 2007), p. 47.
- Question Three** Horace, *The Complete Odes and Epodes* (London: Penguin, 1986), p. 138.
- Question Four** P.A. Brunt and J.M. Moore (eds), *Res Gestae Divi Augusti, The Achievements of the Divine Augustus*, (Oxford: Oxford University Press, 1986), p. 21.
- Question Five** M.R. Wright, *Introducing Greek Philosophy* (London: Routledge, 2009), p. 22.
- Question Six** Plato, *The Collected Dialogues of Plato*, ed. Edith Hamilton, Huntington Cairns, trans. Lane Cooper, (Princeton, NJ: Princeton University Press, 1961), *Crito* 49a–b, p. 34.
- Question Seven** Homer, *Iliad*, trans. R. Lattimore (Chicago: University of Chicago Press, 1951), 22.7–13, p. 435.
- Question Eight** *Ibid*, 12.322–28 p. 266f.
- Question Nine** Peter Arnott, *An Introduction to Greek Theatre* (London: St Martin's Press, 1959), p. 127.
- Question Ten** Keith Sidwell, *Aristophanes the Democrat* (Cambridge: Cambridge University Press, 2009), p. 363.
- Question Eleven** Virgil, *The Aeneid*, trans. David West (London: Penguin Books, 2003), 11.125–126 p. 276.
- Question Twelve** Fernando Gorab Leme, 'Shame in the *Aeneid*', in *Vergilius*, vol 66, 2020, pp. 87–110.
- Question Thirteen** Martin Robertson, *The Art of Vase-Painting in Classical Athens* (Cambridge: Cambridge University Press 1992), p. 36.
- Question Fourteen** Susan Woodford, *Images of Myths in Classical Antiquity* (Cambridge: Cambridge University Press 2003), p. 3.
- Question Fifteen** J.B. Ward-Perkins, *Roman Imperial Architecture* (London: Penguin Books, 1981), p. 101.
- Question Sixteen** Eve d'Ambra, *Art and Identity in the Roman World* (London: Calmann and King Ltd., 1998), p. 80f.